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In this issue:

A Biography of William Spinner

Charlottesville's Red-Light District

The McIntire Library

Architecture of UVa

ACHS at 75

VOLUME 73

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Fig. 1. *View of the McIntire Library building, taken from Lee Park. Photograph by Steven G. Meeks, 2015.*

Walter Dabney Blair and the McIntire Public Library

by Glaire D. Anderson

Although Charlottesville is famous for Thomas Jefferson's architectural designs at the University of Virginia and nearby Monticello, his are not the only local buildings worthy of notice. From its position in downtown Charlottesville, the McIntire Public Library's classical serenity makes it a distinguished member of the city's architectural community (fig. 1). Walter Dabney Blair's design for the McIntire Library is characterized by a refined handling of brick and marble and by the clarity and simple grandeur of the structure. G. H. Edgell, in his 1928 book, *The American Architecture of Today*, commented upon the use of classicism—particularly the republican classicism of Jefferson—by contemporary architects: "The sense of refinement, if it be not permitted to stiffen into a too rigid conservatism, is one of the most precious heritages of American Architecture."¹ The classicism of the McIntire Library may be a reflection of an early twentieth-century compulsion to put the citizens of Charlottesville, and America in general, on a cultural footing with Europe, but the design also looks back to Jefferson's local translation of classical architecture into American materials.

Walter Dabney Blair: An American Architectural Classicist

Walter Dabney Blair (1877–1953) was one of the early twentieth-century architects who designed within the American classicist tradition, preserving and contributing to the architectural heritage of Charlottesville. In 1919,

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Blair received the commission to design the McIntire Library. Four years earlier, he had designed both the Steele Wing of the University of Virginia Hospital (1915–1916) and Cobb Hall Chemical Laboratory (1915–1917), thereby joining a prominent line of architects to work at the University, including Stanford White (1853–1906) of the acclaimed McKim, Mead & White firm (figs. 2 and 3). The success of Blair's commissions earned him the respect of several members of the academic and administrative community at the University, as well as the admiration of the men who would later plan the McIntire Public Library.

Blair was an ideal candidate and perhaps uniquely qualified to build Charlottesville's first large-scale public library.² He was born in Amelia County, Virginia, and attended the University of Virginia from 1893 to 1896, receiving both bachelor of arts and master of arts degrees. During his time as a student at the University, he must have developed a singular appreciation for the classical architectural language that Jefferson used in constructing the Academical Village. Perhaps Jefferson's creations in Charlottesville inspired the young Blair to try his own hand at architecture,



Fig. 2. *Steele Wing of the University of Virginia Hospital, 1927. Completed in 1916, Walter Dabney Blair's design of the Steele Wing features several familiar elements seen later at the McIntire Library, including a balustrade cornice line, columns, pilasters, and vernacular brick. Courtesy of Historical Collections and Services, Claude Moore Health Sciences Library, University of Virginia.*

for he went on to graduate with a second bachelor's degree, this time in architecture, from the University of Pennsylvania in 1899. Blair further augmented his studies in architecture at the prestigious École des Beaux-Arts in Paris and received his diplôme in 1902.³

The rigorous French program of architectural training developed at the École played an increasingly important role in the architectural development of America during the second half of the nineteenth century.⁴ After Richard Morris Hunt (1827–1895) became the first American to graduate from the program, a succession of influential American architects like Henry Hobson Richardson (1838–1886) and Stanford White passed through the French school, in turn influencing fellow architects who worked with them in America.

According to David Handlin, the American architects who attended the École at the turn of the century had a different attitude than that of their predecessors toward the classical architecture taught in Paris. Whereas Hunt and Richardson were eclectic in their use of classical and other stylistic elements—the very definition of Beaux-Arts style—the new generation of architects that followed them, including Blair, seemed compelled to design



Fig. 3. *Cobb Hall, University of Virginia (1915–1917). Walter Dabney Blair's design of Cobb Hall, the University's original Chemical Laboratory, preceded his design of the McIntire Library. Photograph by Steven G. Meeks, 2015.*

in the spirit of an American Renaissance, which expressed itself in a renewed classicism. Rather than strictly duplicating highly formal, classical designs for his University hospital building or the McIntire Library, though, Blair seems to have taken the cue for his work in Charlottesville from contemporary American works built in the classical spirit.

At the University, Stanford White's late 1890s designs for Cabell, Cocke, and Rouss Halls were sympathetic to the spirit of Jefferson's work and they may have inspired Blair's 1915 design for Cobb Hall. White and his partners "espoused an American Renaissance that depended upon and respected the American past as exemplified in Jefferson's architecture."⁵ Blair worked within the same Jeffersonian mode of classicism as White did, but he also employed elements of the formal classical vocabulary he learned during his studies at the École. Composed of a columned central block with symmetrical wings, Cobb Hall was designed with a brick façade and white columns, trim, and moldings, bridging strict classicism with Jeffersonian style.

The Waltham Library Model and New American Architecture

For his design of the McIntire Library, Blair may have looked to an architectural source outside of Charlottesville for inspiration. The public library of Waltham, Massachusetts, designed by the firm of Leland and Loring in 1914, bears a striking resemblance to Blair's design (fig. 4). Like



Fig. 4. *View of the Waltham Public Library, ca. 2014. The design of the Waltham Public Library in Massachusetts bears a striking resemblance to Walter Dabney Blair's design of the McIntire Library in Charlottesville. Courtesy of Waltham Public Library.*

the McIntire Library, the Waltham Library is a long horizontal brick block with semicircular portico, flat roof, and balustrade cornice line. The proportions, however, are slightly different. Leland and Loring gave their building longer side wings, each façade displaying three one-story-high, arched windows with what appear to be wrought iron balustrades. They also used *seliana*, or Palladian windows with balustrades, on each end of the main block. The windows used by Blair, on the other hand, are plain, single-arched windows without balustrades. Larger in scale, with windows in the basement story and a wing that extends behind the main block, the Waltham Library nevertheless displays the same massing of parts, decorative classical elements, and similarities in plan.⁶ Basically, Blair seems to have taken the main block of the Waltham Library, reduced the size, and used arched niches on the front façade in place of arched windows.

In a chapter entitled "Ecclesiastic and Monumental Architecture," G. H. Edgell praises the Waltham Library. He writes, "As a wholly satisfactory example [of a public library] . . . we might observe the public library of Waltham, Mass., by Leland and Loring. Agreeable proportions, refinement of brick and stone, could hardly go farther, nor could we find a monument more perfectly expressive of American taste in architecture. Again, we may be proud when we realize that this is not an isolated example, but merely one of a numerous class."⁷ The Waltham Library, like the McIntire Public Library, was funded by a local philanthropist.⁸ Blair may have seen the Waltham building while traveling in the region, as his architectural office was located in New York City.⁹

The qualities that Edgell found so appropriate and pleasing in the Waltham Library may have inspired Blair to translate them in 1919 into a form appropriate for Charlottesville's new public library (figs. 5 and 6). Edgell's assertion in 1928 that the Waltham Library was a perfect expression of American taste in architecture represented one side of the continuing discourse that raged between classical purists and those who preferred the use of new forms to express a building's function and national identity. In his essay "Form and Function," Horatio Greenough compared American usage of classical forms to the sight of a "captive king, stripped alike of arms and purple and drudging amid the Helots of a capital . . . [who] claims pity for its degraded majesty, and attests the barbarian force which has abused its nature and been blind to its qualities."¹⁰ Despite such criticism and the growing demand for new architectural forms to express American identity, the uniform use of classicism in the Court of Honor at the 1893 World's Columbian Exposition by the nation's leading architects seems to suggest that classical design was still the mainstream preference in American design.



Fig. 5. *Front elevation of the Waltham Public Library, ca. 2004. Courtesy of Waltham Public Library.*



Fig. 6. *Front elevation of the McIntire Library building. Photograph by Steven G. Meeks, 2015.*

In the years that followed, however, technological advances led to new building types, which sparked further disagreement over the trajectory of modern American architecture. Controversy regarding issues of modernist and classicist architecture led Edgell in 1928 to clarify the range of discussion in his book *The American Architecture of Today*: "Modern American architecture includes all the architecture of America which has recently been built . . . the conservative and the radical, the archaeological and the original. To limit modern architecture to that which seems to embody what are called modernistic tendencies would be not only foolish, but arrogant."¹¹ By differentiating between modern and modernist architecture, Edgell gave credit to the American architects who employed a classical vocabulary, as well as to the modernist innovators.

McIntire's Public Library Commission Takes Shape

Blair's skill at designing in the classical manner was well-suited to both the McIntire Library's setting in Charlottesville and the architectural preferences of its patron. Paul Goodloe McIntire (1860–1952) used the fortune that he made as a stockbroker in Chicago and New York to fund a host of civic improvements in his hometown (fig. 7).¹² Along with funding for scholarships, schools, parks, and public statuary, the Library was a gift of great importance to the community. McIntire made these donations at a time when "civic improvement also thinly veiled the spirit of civic competition which had existed in America since the days when Eastern seaports fought each other for commerce, trade, and access to the Western lands."¹³ The civic standing that the Library imparted to the

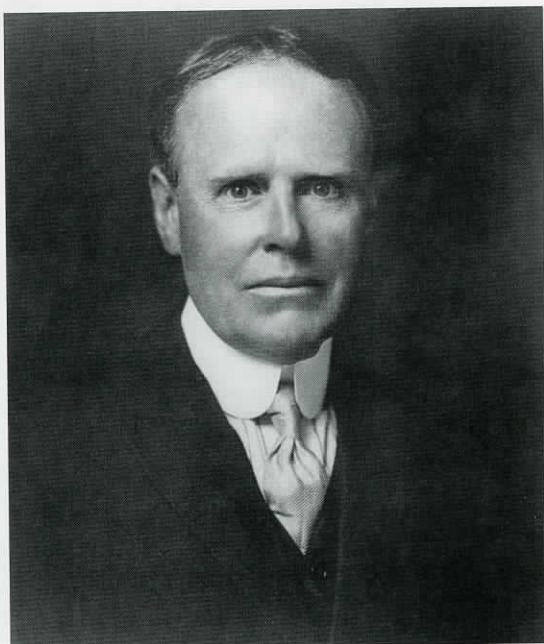


Fig. 7. *Paul Goodloe McIntire, May 24, 1918. Courtesy of Holsinger Studio Collection, Albert and Shirley Small Special Collections Library, University of Virginia.*

veiled the spirit of civic competition which had existed in America since the days when Eastern seaports fought each other for commerce, trade, and access to the Western lands."¹³ The civic standing that the Library imparted to the

city was acknowledged in a 1919 newspaper article announcing McIntire's donation. Because of the local philanthropist's generosity, Charlottesville had the opportunity to "stand ahead of Richmond in this respect and to be on equal terms with Winchester with its beautiful Handley library."¹⁴ In a 1921 letter to the editor, one Charlottesville resident proclaimed, "I wish to express my delight at Mr. McIntire's munificent benefaction in the form of a free public library. What all progressive men and women have been ardently desiring has almost magically come to pass" (fig. 8).¹⁵ The presence of both the University and a public library must have given Charlottesville an edge in the civic competition for amassing cultural resources and attracting new citizens.

Paul Goodloe McIntire wanted to find a site that would take full advantage of the aesthetic and functional aspects of the Library he planned to build. He decided on a piece of property located at the corner of Jefferson and Second NE Streets and owned by the Young Men's Christian Association (YMCA). This plot of land, known locally as the "Randolph lot" after its earlier inhabitants, offered a location that would be convenient for most townspeople, and also faced one of the parks that McIntire had donated to the city in 1917 (figs. 9 and 10).¹⁶ Originally

Fig. 8. "Gift of Library Stimulating Example," letter to the editor, *Daily Progress* (Charlottesville, VA), 1921. Albemarle Charlottesville Historical Society Collection.

GIFT OF LIBRARY STIMULATING EXAMPLE

Editor Progress: As a citizen of Charlottesville, a lifelong lover of books, and a former president of the Virginia Library Association, I wish to express my delight at Mr. McIntire's munificent benefaction in the form of a free public library. What all progressive men and women have been ardently desiring has almost magically come to pass. The prompt action of the Council and Board of Aldermen in accepting the gift and in voting to maintain the library properly is exceedingly gratifying. The city will soon have a well equipped circulating library, equally accessible to all, an institution essential to the growth and intelligent happiness of every modern community. It is an auxiliary to the school, the office of the professional man, the factory, the store, and indeed to all forms of civic activity. There is probably no other civic institution which ministers to so many people of a municipality in so many ways as a well conducted library. It is a democratic necessity.

The South has been backward in library development. Traditionally the library was looked upon as a sort of ornamental establishment, intended mainly for persons of leisure and literary tastes; moreover, it was popularly supposed that booklovers had their own private libraries or grouped themselves into book clubs for novel-reading. But with the rapid development of the public school and the organized vocational interests of towns and cities it became evident that a free center of public information and mental recreation was necessary for the people at large. Consequently, industrial and educational advancement immensely stimulated the growth of public libraries. It would be hard to find even a small town in the West or in New England without a public library. Of course Mr. Carnegie's generosity is partly responsible for this, but many a prosperous son has won the abiding gratitude of his home town by giving it such an institution. One of the heartening signs of the times, is to be found in the action by w



Fig. 9. View of McIntire Park (present-day Lee Park), November 1, 1919. This photograph, taken the same year that construction began on the McIntire Library (outside the frame, to the left), was originally used in a local customer's testimonial for fertilizer. At the time the photograph was taken, Walter Dabney Blair's statuery base for the sculpture of Robert E. Lee had not yet been installed. Construction was underway on the National Bank building, the framing of which is visible in the background. Albemarle Charlottesville Historical Society Collection.



Fig. 10. View of McIntire Park (present-day Lee Park) and the McIntire Library in downtown Charlottesville, ca. 1922–1924. The McIntire Library is visible on the right side of the image, with its characteristic portico, columns, and cornice line, fronting Second Street NE. In the park, Walter Dabney Blair's base for the statue of Robert E. Lee is in place, but the statue had not yet been installed. Courtesy of Holsinger Studio Collection, Albert and Shirley Small Special Collections Library, University of Virginia.

named McIntire Park, today the space is called Lee Park, a name derived from the bronze equestrian statue of Robert E. Lee that stands at its center, on a base designed by Blair—another generous philanthropic gift from McIntire (fig. 11).



Fig. 11. Robert E. Lee statue in Lee Park, ca. 1924. This photograph by was inscribed by sculptor Leo Lentelli to Mr. (William O.) Watson, Paul G. McIntire's agent who assisted with the planning and construction of the McIntire Library. Albemarle Charlottesville Historical Society Collection.

McIntire offered to buy the Randolph lot from the YMCA for approximately the same purchase price it had paid, around \$7,000. The trustees of the YMCA quickly passed a resolution to sell the property for "the special purpose in view, thus making certain that the library will occupy probably the best site that Charlottesville accords for an institution of the kind."¹⁷ As Abigail Van Slyck points out in her work on Carnegie libraries and American culture, a park-like setting chosen for such a structure was not only appropriate, it was indicative of a new way of thinking about the role of civic institutions in the physical and ideological spheres. She writes, "In the City Beautiful Movement, the park movement, and the playground movement, the park was a symbol of progress associated with human, civic, and commercial health. As a result, whether the library was established in resistance to the forces of commercialism or as an important part of a town's commercial future, the park was perceived as an appropriate setting."¹⁸ After choosing the site and purchasing the land, McIntire next assembled the team who would help him realize his vision.

While planning his gift, McIntire consulted and corresponded frequently with his close friend and business associate William O. Watson (1852–1931), who had been the station master for the Chesapeake and Ohio Railway in Charlottesville when McIntire worked there as a teenager.¹⁹ McIntire appointed Watson to be trustee of the Library, and as such Watson handled the financial transactions involved with the construction and served as a liaison between McIntire and the local government.²⁰

McIntire also gave Watson the responsibility of finding a suitable architect, a task that, judging by their correspondence, took roughly ten days. In a letter written to Watson from New York on March 19, 1919, McIntire states, "If we get the lot, begin to inquire where and when the architect that you and Patton think well of will return."²¹ John Shelton Patton (1857–1932) served as the University librarian and apparently lent his expertise and advice to the planning of the new public library. Whether this letter refers to Walter Blair is unclear; he was not the only, or necessarily the first, architect considered for the commission. Writing to Watson on March 24, 1919, after the purchase of the lot, McIntire reminded his friend, "Now you and Mr. Patton will have to find the architect that you both have in mind and ascertain when he is expected home."²² In response, Watson informed McIntire that "[Eugene] Bradbury is in the Regular Army and has no idea when he will get out and everything now points to Walter Blair, which I think is good."²³ No further mention is made of Eugene Bradbury (1874–1960), a local architect whose commissions included St. Paul's Church and a number of private residences.

McIntire did not seem at all disappointed with the choice of Blair, with whom he was already acquainted. In a letter to Watson dated March 27, 1919, McIntire commented, "I did not know that Walter Blair was an architect of building—he is a nice fellow. I have just phoned Duncan Smith and he informed me that Blair had done quite a good deal of work for the University and that he was a fine chap, all of which is very satisfactory."²⁴ Duncan Smith was an 1897 alumnus of the University and member of the Executive Committee of the Board of Alumni Trustees. Like Blair, he was also based in New York City.²⁵

Recommendations on Blair's behalf came from others at the University as well. In a response letter dated two days after McIntire's last, Watson mentioned, "Saw Dr. Lambeth today. He says Blair is the man and Patton, Dr. C. and myself will meet Monday AM and then go right after Blair."²⁶ William A. Lambeth (1867–1944) was a member of the medical faculty of the University. As a close adviser to Edwin A. Alderman (1861–1931), first president of the University, Lambeth helped to plan the School of Fine Art, which later became the Schools of Art and Music; McIntire fully funded these projects, too. McIntire and Alderman began a general correspondence in 1918, giving rise to the possibility that Alderman also may have recommended Blair, based on the architect's 1915 design for the University's Steele Wing and Cobb Hall.²⁷

The refined, traditional character of Blair's work was likely just what McIntire had hoped for in a design for his Library. In writing about the initial planning, McIntire expressed a concern that the building should embody "proper architectural values," a phrase that almost certainly referred to classical design (fig. 12). During McIntire's many trips abroad, he was exposed to and developed a great interest in classical architecture. As in art, his

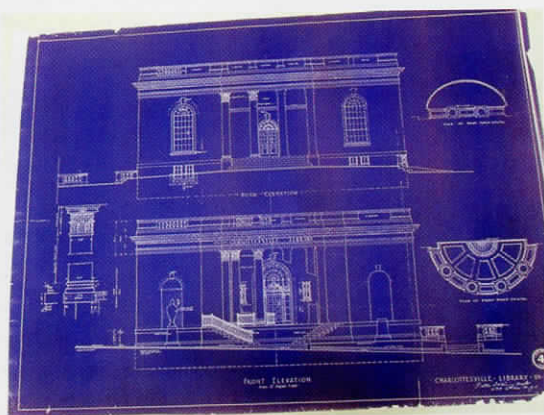


Fig. 12. Copy of Walter Dabney Blair's original blueprint for the front and rear elevations of the McIntire Library, June 1919. The plan includes detailed, classically inspired designs for the porticoes, capitals, and decorative urns. Albemarle Charlottesville Historical Society Collection.

architectural preferences tended towards the traditional and historic; he did not seem interested in the *avant-garde*.²⁸

McIntire was generous with his fortune, and it seems no expense was spared in the Library's building material selections. Built by the Charlottesville Lumber Company under Blair's supervision and completed in 1922, the Library utilized reinforced concrete technology, brick veneer, and a lavish display of marble. The columns of the front and rear porticos are carved from grey-veined Georgia marble, as are the interior baseboards and pavements of the porticoes and entrance vestibule (figs. 13–16). The bill for the marble alone, provided by the Georgia Marble Company, came to just over \$7,000—the same cost as the land itself. The marble urns that



Fig. 13. *Rear semicircular portico of the McIntire Library building. Photograph by Steven G. Meeks, 2015.*



Fig. 14. Capitals of columns on the front portico of the McIntire Library building. Photograph by Steven G. Meeks, 2015.



Fig. 15. Detail of original blueprint design for the exterior column capitals. Albemarle Charlottesville Historical Society Collection

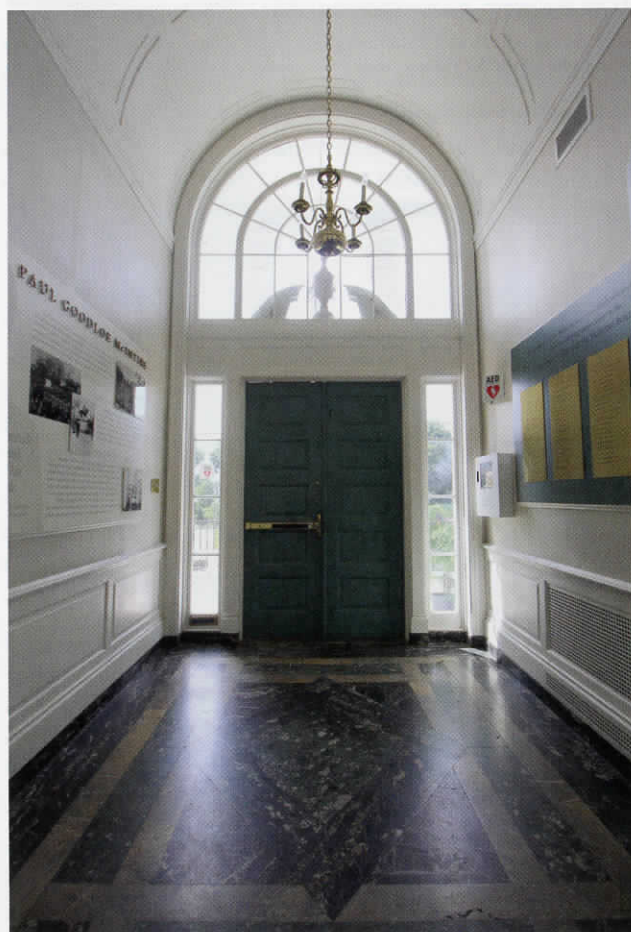


Fig. 16. Main entrance vestibule of the McIntire Library building, featuring the original barrel-vaulted ceiling and marble flooring and trim work. A permanent display commemorating Paul Goodloe McIntire is featured on the south wall. Photograph by Steven G. Meeks, 2015.



Figs. 17 and 18. *Original marble urns dedicated to Homer and Dante stand on the front façade of the McIntire Library building in purpose-built niches. Photographs by Steven G. Meeks, 2015.*

ornament the façade most likely were contracted out to another supplier, as the statement of cost includes a bill from the Traitel Marble Company in the amount of \$2,210 (figs. 17 and 18).

The Library's main space, today called the Exhibit Hall, features a delicate plaster ceiling medallion, ornate cornices, and a stylized shell and wheat motif on modified Corinthian pilasters (figs. 19–21). Over the years, some intriguing elements of the original interior—the glass-block flooring of the second-story stacks, for instance—have given way to the demands of practicality. The building was criticized in a 1962 survey for its inefficient “Carnegie-type structure,” echoing the complaint of professional librarians who, in keeping with the minimalist mid-century trends of their time, advocated simple, efficient design over aesthetics. Critics argued that the monumental and elaborate interiors that made Andrew Carnegie's libraries so elegant also rendered them increasingly inefficient as modern, working libraries. Although Blair's library design reflects Carnegie's influence, McIntire's building still functioned effectively as Charlottesville's public library for nearly sixty years before the books were transferred to more spacious accommodations next door, in what is today the Jefferson–Madison Regional Library.²⁹

When one considers the fact that modern libraries become outdated almost as soon as they are built, one has to give Blair credit for designing a structure that functioned as well as it did for so long. Not only did the McIntire Library fulfill its function successfully and beautifully for many years, it has also proven its usefulness and flexibility with later incarnations as Charlottesville's Senior Center (1982–1991) and as the headquarters for the Albemarle Charlottesville Historical Society (1994–present) (fig. 22).

Conclusion

The McIntire Public Library building remains an important architectural presence in Charlottesville today (fig. 23). This distinguished building embodies a time in the nation's history when the forces of rapid industrialization created unimaginably wealthy men like Andrew Carnegie

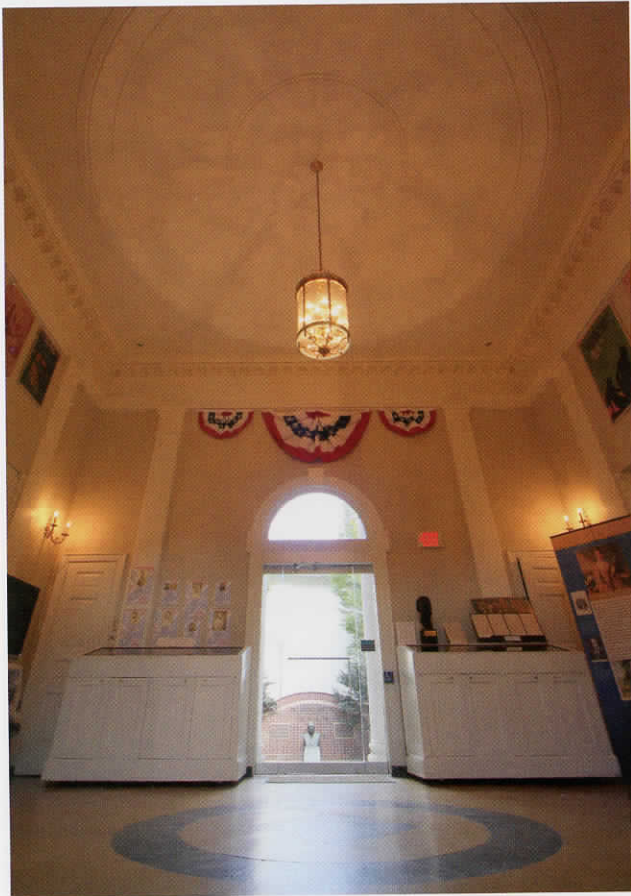
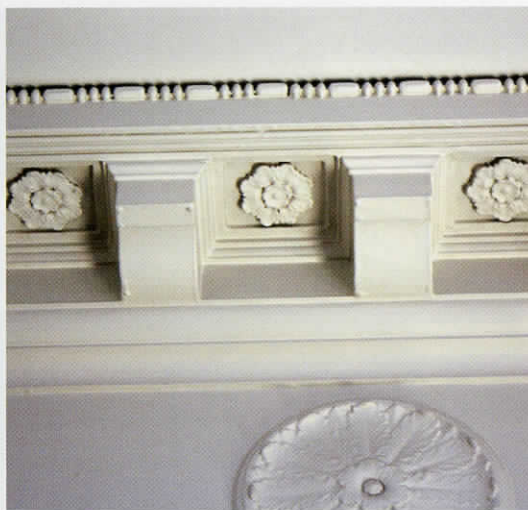


Fig. 19. *Present-day Exhibit Hall in the McIntire Library building. The Albemarle Charlottesville Historical Society uses the main space of the McIntire Library building for rotating local history exhibits. The original plaster ceiling medallion, pilasters, decorative moldings, and cork and marble flooring are still intact. The commemorative statue of Paul Goodloe McIntire is visible through the glass door. Photograph by Steven G. Meeks, 2015.*

and entrepreneurs like Paul Goodloe McIntire. McIntire and others like him sought to emulate the philanthropy of Carnegie and, through such generosity, small towns across the country gained cultural resources that otherwise may have arrived late, or not at all. Architects like Walter Dabney Blair helped men like McIntire realize their philanthropic plans and gave physical form to the social currents and ideas of the early twentieth century. Buildings like the McIntire and Waltham Public Libraries, which both remind us of our history and enhance the built



Figs. 20 and 21. Details of the stylized shell and wheat motif on modified Corinthian pilasters, and decorative moldings, in the McIntire Library building's main floor space. Photographs by Steven G. Meeks, 2015.



Fig. 22. Original brass plaque at the entrance of the McIntire Library, with a more recent plaque identifying the building as the headquarters of the Albemarle County Historical Society. The Society changed its name to the Albemarle Charlottesville Historical Society in 2002. Photograph by Steven G. Meeks, 2015.

fabric of our cities, are doubly precious. Like Stanford White, Blair followed the tradition of classicism first set forth by Thomas Jefferson and, by doing so, gave Charlottesville a voice, albeit a quiet one, in the architectural dialogue between early twentieth-century classicists and modernists. Taking a contemporary work of classicist architecture as his model, Blair modified that which had inspired him and created a diminutive jewel of a building that enhances, and is complimented by, an already rich architectural setting.



Fig. 23. North façade of the McIntire Library building, with partial view of Jefferson-Madison Regional Library in the background. Recently, the city of Charlottesville has undertaken an extensive program of repairs and cleaning of the McIntire Library building. Blair's original exterior design remains otherwise untouched. Photograph by Steven G. Meeks, 2015.

ACKNOWLEDGMENTS

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NOTES

This article is a revised and illustrated version of an essay written by the author during her graduate studies at the University of Virginia. The original essay was submitted in 1997 as an entry in the Albemarle County Historical Society's Rawlings Prize Competition. —Ed.

1. G. H. Edgell, *The American Architecture of Today* (New York: Scribner, 1928), 33.
2. An earlier and smaller source of books existed a century before. The first public subscription library in Charlottesville was organized in 1823 by the Albemarle Library Association with V. W. Southall and William Meriwether as librarians. Thomas Jefferson supported this library. Albert Edward Walker, *The Daily Progress Historical and Industrial Magazine* (1906; facsimile of the original with new appendix and updated captions, Charlottesville: Albemarle County Historical Society, 1992), 5.
3. *Directory of the Living Alumni of the University of Virginia* (1921), 62.
4. David P. Handlin, *American Architecture* (London: Thames and Hudson, 1985), 103.
5. Richard Guy Wilson, "The Conflagration and the Making of the 'New' University," in *"Arise and Build!": A Centennial Commemoration of the 1895 Rotunda Fire*, eds. Edward Gaynor and Christie Stephenson (Charlottesville, VA: University of Virginia Library, 1995), 16.
6. According to John L. Morrison of the Waltham Historical Society, "The Waltham Room was previously the Children's Room . . . of the same

description as your previous Children's Room [in the McIntire Library]. I just couldn't get over the similarities in the two buildings!" Correspondence with the author, 1997.

7. Edgell, *American Architecture of Today*, 269–70.

8. According to John L. Morrison, the cornerstone of the Waltham Library is dated 1914. Correspondence with the author, 1997.

9. From the dates and addresses on Blair's blueprints and stationery, he first set up shop at 599 Fifth Avenue, then at 154 East Sixty-First Street. When he designed the University Hospital Building, he was at the Fifth Avenue address, but had moved to Sixty-First Street by the time he designed the McIntire Library (see fig. 12). Walter D. Blair, Charlottesville Library Plans, 1919, Accession #13563, Albert and Shirley Small Special Collections Library, University of Virginia.

10. Horatio Greenough, "Form and Function," in *Roots of Contemporary American Architecture*, ed. Lewis Mumford (New York: Dover, 1972), 33.

11. Edgell, *American Architecture of Today*, 3.

12. William R. Wilkerson and William G. Shenkir, *Paul G. McIntire: Businessman and Philanthropist* (Charlottesville: McIntire School of Commerce, 1988), 1–23.

13. *Ibid.*, 17.

14. "City to Have Public Library," *Daily Progress* (Charlottesville, VA), March 22, 1919.

15. "Gift of Library Stimulating Example," *Daily Progress* (Charlottesville, VA), 1921.

16. For an in-depth history of the Randolph lot and its ownership, see Sara Morrow, "Archaeology in Charlottesville: The Historic Residents of Lot 8 Rediscovered," *Magazine of Albemarle County History* 71 (Charlottesville: Albemarle Charlottesville Historical Society, 2013): 109–49.

17. "City to Have Public Library."

18. Abigail Van Slyck, *Free to All: Carnegie Libraries and American Culture* (Chicago: University of Chicago Press, 1995), 143.

19. Wilkerson and Shenkir, *Paul G. McIntire*, 2.

20. Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.

21. Paul G. McIntire to W. O. Watson, 19 March 1919, Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
22. Paul G. McIntire to W. O. Watson, 24 March 1919, Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
23. Paul G. McIntire to W. O. Watson, 26 March 1919, Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
24. Paul G. McIntire to W. O. Watson, 27 March 1919, Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
25. *Alumni Bulletin of the University of Virginia* 9, no. 2 (Charlottesville, VA: University of Virginia Press, 1916), 345.
26. W. O. Watson to Paul G. McIntire, March 29, 1919, Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
27. Williams and Shenkir, *Paul G. McIntire*, 7, 26.
28. Paul G. McIntire Papers, Albemarle Charlottesville Historical Society Collection.
29. Opal D. David, *Survey of the McIntire Public Library, Charlottesville, Va.: August 1962* (Charlottesville, VA: 1962).